

# Journal of Synagogue Music

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**Articles and Letters to the Editor should be addressed to Cantor Jack Chomsky, Editor, Journal of Synagogue Music, 1354 East Broad Street, Columbus, Ohio 43205. Articles should be typewritten and double-spaced. Music and musical examples should be photo-ready.**

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## FROM THE EDITOR

This issue of the Journal *of Synagogue Music* opens with an article by Laya Harbater Silber on a Yiddish song cycle by the Russian-Israeli composer Joseph Dorfman. Dorfman's music is not well known in the United States. We appreciate the opportunity to share Ms. Silber's appreciation and analysis and hope that we may hear more from our readers about other composers worthy of attention.

Next is Brian Mayer's review of the long-awaited Chosen *Voices*, Mark Slobin's book on the history, evolution and sociology of the American cantorate. the work is an important one to us, and its analysis of the cantorate and its impact on American Jewish society is long overdue. This is not a criticism of Mr. Slobin, but rather of the blind eye and ear of Jewish historians who have ignored the role of the hazzan at every turn in the past. What can we do to remedy this? Slobin's book is a beginning, but only a beginning. Each of us must read Chosen *Voices*, teach about it in our communities, expand on it and contribute to future scholarship and analysis.

Indeed, this provides me with yet another opportunity to remind you how important it is that you formulate ideas, research and experience in writing and send them to me for publication in our Journal. Describe your experiences as a hazzan, what made you choose the profession, the path you took to get there. Or do some research into the congregation you serve -- who are the men who have preceded you? What sort of impacts did they make on your congregation and community? You may be surprised at what you find How do you deal with the challenge of imparting love of prayer to young people and adults? All of these are fertile subjects which need to be examined in the pages of our *Journal*.

Other articles in this issue include Sam Adler's appreciation of Herbert Fromm at 85 and Arnold Saltzman's analysis of Darius Milhaud's Service Sacre.

The Music section includes brief excerpts from the Milhaud service, as well as an entertaining Purim Kiddush by Yossi and Shoshana Zucker and a transcript of Ki Eil Shomrenu by Jacob Goldstein. Do you have music which you would like to share with us? Send it to me at Congregation

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For further information about the works discussed in these pages, feel  
free to contact me at the above address or call me at (614) 253-8523. Many  
thanks for your patience and support.

***-Jack Chomsky***

## A Jewish Dancer in Exile: The Yiddish Art Songs of Joseph Dorfman

by  
**LAYA HARBATER SILBER**

### I

The Yiddish art form did not flourish in Israel during the first quarter-century of the state's existence. The lack of creative development in this area, as in others concerning Yiddish, was due, in large measure, to the hostility harbored by Israel's founders to what they viewed as the language of the "galut."

In the last fifteen years, however, young Israeli Hebrew linguists have come to the realization that Hebrew's own continued viability is attributable in no small measure to Yiddish, that the former language has been much enhanced by the idioms of the latter. Evidence to this effect abounds: in 1983, a symposium of renowned Hebrew authors was held in Bet Hatfutzot to discuss the **rejuvenation** of Yiddish in Israeli literary life; **artists** such as Ami Maayani -- not a Yiddish speaker -- have composed Yiddish art song cycles; and in 1985 and again in 1987, the Tel Aviv Museum hosted two major performances of Yiddish music.

One major contributor to one aspect of that music-- the Yiddish art song -- is Joseph Dorfman, the Russian immigrant director of Tel Aviv University's Rubin Academy of Music? In his adaptation of Peretz Markish's poem cycle, "Tzu A Yiddisher Tentzerin" (To A Jewish Dancer), Dorfman has written a quintessential work of Jewish music. For not only do Dorfman's three art song cycles incorporate, on a recurring and consistent basis, motives and rhythms traditionally associated with Jews and Judaism. Even more significantly, the Jewish character of the song cycles derives from Dorfman's successful marriage of Markish's poem-- so suffused with themes of Jewish suffering and hope-- and musical score which magnifies the poem's uniquely Jewish message and evocative **power**.

**LAYA HARBATER SILBER, conductor and musicologist, received her doctorate from Columbia University Teachers College (May, 1983). She is a member of the faculty at Bar-Ilan University, Ramat Gan, and the Jerusalem College of Women.**

## II

Before embarking on the musical analysis of Dorfman's art songs, it is instructive to consider briefly his personal history and that of the poet whose work he has adapted. Indeed, it is this author's view that the degree of unity achieved between Markish's poem and Dorfman's music is better understood after such a consideration of their respective backgrounds.

Peretz Markish (1895-1952) was a central figure in modern Russian Yiddish literature. As a modernistic Jewish poet he dealt, at an early stage in his literary career, with the clash between the shtetl and the revolutionary, post-World War I world. He became editor of the "Literarische Bleter" (1924-1925) and was one of the founders of "Die Chaliasua" (1924-1925) and was one of the founders of "Die Chaliastra" ("The Gang"), an organization of expressionist, avant-garde Yiddish writers. Markish wrote prolifically during the 1920's and 1930's - in prose, in poems and for the theater -- and continued to do so during the years of the Second World War.

Of Markish it has been written: "He is half in love with the chaos of the early twenties, drawn to the idea of a new life but also to the actuality of destruction."<sup>3</sup> Within months of the German invasion of Poland, Markish foresaw the looming potential devastation of his people, yet remarkably - if not contradictorily - he retained a sense of optimism about the ability of that people to survive and even flourish, to emerge, phoenix-like, from the ashes of the coming disaster.

That sense of optimism was certainly sorely tested, not only by the cataclysmic events befalling his people in Eastern Europe, but also on a narrower, more personal plane. During the years of the Soviet-German alliance, the Russian authorities, in deference to their allies, forbade the publication of Markish's Yiddish works, including the original version of the poem that is the subject of this article? Later, with Stalinist repression of Jewish culture on the rise, Markish was arrested and his family sent into exile, and-- in 1948-- **the Yiddish** publishing house in Moscow was closed and Markish's writings confiscated.

Finally, on August 12, 1952, Stalinism's "actuality of destruction" overpowered any hope or expectation of a "new life;" Markish and some twelve other Yiddish writers and artists, were executed.

And yet, if Markish's brutal fate suggests that his optimistic outlook was quixotically naive, the lives of Joseph Dorfman and of other Russian

immigrant artists force us to reconsider that judgement. For Dorfman has not only “revived” Markish in an artistic sense; his life story, and that of other immigrants, have in no small measure vindicated Markish’s vision of Jewish survival and reawakening.

Dorfman was born into a Yiddish-speaking Odessan family on August 3, 1940. His great uncle was a hazzan and composer of Jewish music,<sup>5</sup> and his father sang the Jewish liturgical and folk songs from memory. With such a background, it was inevitable that Dorfman would become well acquainted with Jewish music, and that the strains of those early influences in his life would resound in his later musical compositions.

Dorfman’s professional training included the study of piano with Maria Starkova and theory with Alexander Kogan at the Odessa Conservatory (1958-65). He continued his doctoral studies under the tutelage of Henrich Litinsky at the Gnessin Institute in Moscow (1968-71), where he completed his doctoral thesis on the chamber music of Hindemith. Both Kogan and Litinsky were Yiddish-oriented and strong proponents of the perpetuation of Jewish culture, and they encouraged Dorfman to give expression in his compositions to Jewish musical themes. Thus was reinforced the single most significant factor in Dorfman’s musical development: his close contact with the Jewish National School of Music. The philosophy of the composers of that School became the primary stylistic influence on Dorfman’s music.

Dorfman reached a position of considerable prominence in Soviet musical circles, as soloist and conductor of the Odessa Philharmonic Chamber Orchestra, teaching theory, composition and piano at the Gnessin Institute, and becoming a member of the Composers’ Union in Odessa. But in the early 1970’s it became increasingly clear to him that the Soviet authorities -- despite having shed the ugliest elements of the Stalinist era -- remained intent on preventing the **spread** of Jewish culture, and would not long tolerate his development as a “Jewish” composer. This point was driven home to him by Litinsky, who earlier encouraged Dorfman’s pursuit of Jewish music but now advised him to redirect his interest to Russian music or the music of another ethnic group.

Had Dorfman yielded **to that advice**, he would, in effect, have suffered the artistic, if not personal, fate of Peretz Markish. Instead, Dorfman took advantage of the one window of opportunity presented by the relative liberalization of the Russian Government, and unavailable to Markish: he

applied for emigration to Israel. In 1973, that permission was granted. It is, therefore, no surprise that Dorfman -- freed of the Soviet Union's cultural shackles-- subsequently found himself drawn to a man whose life struggle was so relevant to his own, and whose poetry bespoke an essential message borne out by Dorfman's personal experience.

Peretz Markish wrote his 40-poem cycle, "Tzu A Yiddisher Tentze-tin" in 1940, shortly after the German invasion of Poland. From the group of young Polish Jewish actors and dancers performing at that time in Russia, Markish first learned of the atrocities being perpetrated by the Nazis. As he later wrote his wife, Markish was deeply influenced in particular by a nineteen-year-old dancer who he saw as "a symbol of my people."<sup>6</sup>

That dancer became the inspiration for the central character of Markish's poem cycle, her resilience in the face of unspeakable horror symbolic of the determination of her nation to survive all attempts at its annihilation. The work describes the dancer's flashing steps, at once brilliantly graceful yet acutely painful. The grief image ("der troyer") pursues the dancer's soul throughout the cycle; it is ever-present in her dance, but she is never engulfed or defeated by it. Dancing is her destiny, a condition of her existence. And so she dances on, thereby ensuring her very survival.

The poem cycle is thus distinguished by its unusual, two-faceted imagery -- Judaism as a dancer, the exile its persistent and agonizing pursuer -- by its thematic unity, and by the variety of colors Markish employs to paint those images throughout the forty poems of the cycle.

These central images of Markish's work are similarly translated by Dorfman into two themes, which serve both as small scale "leitmotifs" or "mottos" and as raw material interwoven throughout the entirety of Dorfman's three song cycles.

The original and complete Yiddish version of Markish's poem cycle was first published in 1976, in Israel, alongside a Hebrew translation. Dorfman's three song cycles, written for alto and piano, were composed in 1985. <sup>7</sup> The first of those cycles comprised of settings of the first, second, third, fifth and sixth poems of Markish's work, is analyzed in this article. The second and third song cycles are based on later poems in Markish's work, and are not analyzed herein. The second, a musical drama, focuses on the brutality of the Nazis. The third is a musically lyrical treatment of



love, nature and hope.

The first and last poems in the cycle are presented below in their entirety in English translation. The others will be briefly summarized.

#### IV

Poem No. I (Song No. I)

“Such flashes of lightning -- your legs are lifted  
In your wedding dance, so nimble, so timid,  
As though darting knives send their blessings  
And their strangled blades -- their cry.

Your robe in swirling pleats is tossed  
In billowy whirls of swelling waves,  
As though some wind was chasing you, attending  
and beguiling and enchanting you with a spell of grief.

And there is a mountain, an abyss, and snow,  
And on the peak -- over **the** abyss, you struggle  
Pray do not fall -- I adjure you with the pain  
Of a wanderer through a prolonged exile.

There is something that in their dance your legs conceal  
But in their silver nakedness their anguish is so dazzling  
As though darting knives send their blessings  
And their strangled blades -- their cry.” §

Dorfman’s second song, entitled, “der Weg Tzu” (“The Way To”), depicts the wandering, landless Jew. The second song is set to Markish's second poem, in which a pursuing wind compels the dancer to perform in the alien exile symbolized by freezing cold and burning heat. No mitigation of the dancer’s pain is possible for, as the poem state, that pain is a part of her very being.

**The cycle’s** third song, entitled “Shikzal” (“Destiny”), is set to Markish’s third poem, which describes the futility of Jewish existence in foreign lands. In this poem, Markish encourages the dancer to embrace her grief, since the source of that grief -- the journey through the exile -- is likely to be with her for quite some time. The poem is a near prophetic prefiguring of the Nazi atrocities which would soon follow.

The fourth song is set to Markish's fifth poem and is entitled, "A Tsigele" ("A Goat"). This poem recreates the life of the shtetl, and basic elements of that life -- a goat, a tree, an axe and a home -- serve as metaphors for the Jewish people. The goat is tied to a tree with no roots; the tree, in turn, survives despite the threat posed by the axe; the axe constitutes a constant danger to the home as well; and the home represents the safe haven from tormentors for which Markish so longingly dreams.

The fifth song in the song cycle is entitled "Hartz" ("Heart"). The sixth poem of Markish's poem cycle provides the setting for this song:

Poem No. 6 (Song No. 5)

"All around, extinguished was the bright light  
And only from your white knees did it shine  
When you entered in your cloudy wedding dress  
When your sorrow tore itself away.

So tears itself a startled bird, somewhere  
on a mountain peak, detecting its pursuers,  
Where did you hear your pursuers' footsteps?  
My heart, it dropped as if sawed off.

At night my door opened quietly--  
Rest, she stood at my threshold with a rucksack  
Approaching me she said: I come to bid farewell  
For I am going and will not return again.

Quiet fell upon the room. I asked her:  
Why do you take this rucksack with you?  
She glanced at me, without looking:  
Your heart, I took it with me along my journey."

## V

More than any other single factor, it is the choice of compositional techniques that explains Dorfman's success in achieving a unity of his music and Markish's text. This article will briefly note some of those techniques.

One such technique is Dorfman's free usage of scales, meters, rhythms, melody and tonal centers, which run in parallel with Markish's

comparably free usage of rhyme and poetic rhythm.<sup>9</sup> Indeed, it is in the employment of this technique that Dorfman's (and, similarly, Markish's) modernism finds its fullest expression, for *the* structure of Dorfman's songs -- like the form of Markish's poetry -- is not, in and of itself, particularly innovative.

To illustrate: within the individual songs of the cycle, Dorfman uses different notes as tonal centers; those centers share no classically functional relationship. He describes the tonal scheme of the song cycle as a whole as follows:

“There is a method to *the* scale structure which is based on a constant descent. Each tonal center is lower than its predecessor by use of enharmonic switches.”<sup>10</sup>

Dorfman's first song focuses on *b-flat*. The second song centers on *a*, the third song on *a-flat*, the fourth on *g-sharp*, and the fifth on *f*. Thus the framework of the entire cycle is a fourth (an interval which, not incidentally, is an important one in eastern European hazzanut).

A second important technique employed by Dorfman (and briefly noted earlier) is the expression of the dancer's motive and the exile theme as small scale “leitmotifs” (“mottos”). Both “Leitmotifs” are introduced in the first song and reappear throughout the cycle:

Example 1: Dorfman (1986:1-2 mm. I-13)

Adagio (J. 50)

The image displays two systems of musical notation. The first system features a vocal line in treble clef with the lyrics "A - SEL - CHE" and a piano accompaniment in bass clef. The piano part includes dynamic markings such as *mf*, *rallentando*, and *a tempo*. The second system continues the vocal line with the lyrics "BLI - TSI - ME SICH TROHN DA - - NE FIS" and the piano accompaniment. The notation includes various musical symbols like notes, rests, and clefs.

Dorfman describes the dance motive as a cabaret:

“For me, perhaps in my imagination, I saw a cabaret,  
a European cabaret with the waltzes of Berlin,  
Warsaw, Moscow, and dances of the twenties and early  
thirties.”<sup>11</sup>

The dance theme is the clearest element of the whole piece, both tonally and metrically. It uses *b-flat* and *e-flat* as tonal centers -- specifically, utilizing *b-flat Ahava Rabba* and *e-flat Mi Sheberach* (Ukrainian Dorian) modes. Dorfman views the piano, not as a mere instrument of accompaniment, but rather as an independent entity of a standing equal to the vocal part.

Accordingly, the dance theme is comprised of three elements -- the vocal line and the two piano parts, i.e. the accompaniment, and the linear bass line (which functions as an independent second voice). The vocal line consists of a rising major third and descending half-step -- reminiscent of the Eastern European liturgy -- and is followed by descending minor and then augmented triads, very dancelike in their rhythm and skips. The linear bass line is a descending ostinato (mm.5-13) on the *Ahava Rabba* mode. The accompaniment consists of a triplet chordal pattern resembling a stringed instrument. This chordal pattern first appears unaccompanied in measure 4, and is followed by the entrance of the base line. The “leitmotif” repeats throughout the cycle (except in the fourth song) with numerous variations in all of its three aforementioned elements: the vocal line changes due to the musical adaptation of the Yiddish texts; vertical counterpoint techniques are employed in the accompaniment, thus creating new harmonic sonorities; a switch to the major modes emphasizes dramatic effects: and the linear ostinato bass is sometimes doubled at the octave and sometimes a pedal point.

As noted, **the exile** theme -- an ostinato -- is similarly introduced in the first song:

Example 2: Dorfman (1986: 3-4 mm. 25-40)

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "V. S'VOL- TN ME- SERS SICH GE- VOR- FN UN GE-". The piano accompaniment consists of two staves, a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a triplet chordal pattern, and the left-hand part features a descending ostinato. The score is marked with a 3/4 time signature and a tempo of 3-4 mm. 25-40.

- GRIST UN MIT DI SHAR-FN SICH

The repeating scalar motion in both voice and piano represents the constant wandering of the Jewish nation through the exile. The composer describes his tonal approach as typical of the Russian school, which uses a given scale or **mode** as a base and then departs from it. Dorfman generally uses “Jewish” modes in this piece as a springboard for his own scales. This ostinato is Dorfman’s original eight-tone scale from **c-flat to c** (mm. 25-26; 33-36) and is based on the *Ahava Rabba* mode.

Characteristic of this “wandering theme” is the canonic imitation between the piano and voice, their lines interwoven in an ascending pattern.

Word **painting** is yet a third technique employed by Dorfman. His use of musical-textual imagery gives life and expression to the Yiddish poetic text:

Example 3: Dorfman (1986: 7-9 mm. 82-106)

Andante

SAIN TROER UN SIZ A BARG

UN SIZ AN OP-GRUNT UN SIZ A SHNEI UN OIFN SHETZ I-BERN OP GRUNT A

GE-RANGL SOLST NISHT A-ROP-FALN CH BA - SHVER DIR MIT - DER VEI FUM GE-YOGE UN  
FUM LANG-O-MEN-DI-KH VANDL

The absence of tonal and metric definition suggest the spell cast in Markish's first poem by the pursuing grief. The example above consists of a rising trilled fourth, recitatives in the vocal line, and short, sudden, accented, staccato chords, all conveying a sense of confusion. The trill is not new; it has, in effect, already been introduced in the single trilled f-natural of the first measure (see Example 1). Applying word painting techniques, the composer sets "s'iz a barg" (it is a mountain) and "un oyfn shpitz" (and on the peak) in ascending higher register passages (mm. 89 and 95) and "an opgrunt" (an abyss) in a descending lower register passage.

Word painting is also evident elsewhere in the cycle: the pounding of the heart is a recurring example. This motive is found in m. 88 and then in mm. 95 and 100-104 of Example 3 above, and it appears again, with variations, in the second, third and -- as illustrated below -- fifth songs:

Example 4: Dorfman (198653 mm. 43-45)

KH CEI A VEK UN MER YEL KH MIT

The heart motive is most pronounced in the fifth song (above example), since that song depicts the climax of Markish's poem and, accordingly, represents the climax of the song cycle as well.

## VI

Dorfman's allegiance to the Jewish Folk Song Society at St. Petersburg is demonstrated by his usage of Jewish themes and modes. The leitmotif itself is modal; numerous passages are based on Jewish modes; the cadences are mostly plagal, echoing the hazzanut tradition; and both clear statements of, and allusions to, Jewish themes abound in several songs in the cycle:

Example 5: Dorfman (1986: 25-26 mm. 1-16)

LEHTO (P. 101)

NEM RUM DEM TRO-ER BADIM SHELL  
 FIR VA BAH-DEM, FAR DER NAWT IN DER FAR-SHEM TER ER MERAN E-GI-ER, SHIN ON DER  
 GAN-AER VOLT


The vocal line of the above example (taken from Dorfman's third song) is derived from the Kol *Nidre*. It is most clearly stated at the beginning (mm. 4-H), while fragments of it are discernible throughout the song. This material also consists of the same intervals as the "leitmotif". (The accompaniment again employs the heart pulsation technique discussed above.)

The Jewish folk song motives are most pronounced in the fourth song of Dorfman's cycle:

## Example 6: Dorfman (1986:35-36 mm. 3-12)

A SHIRUCH VEH A TSIG NOS IS A-VEK ER GETS

GE-HE-IR A DURE SHMI-DN A VEG FUN LAND ZU LAND

*The Ahava Rabba* mode is employed throughout the above example. The rhythms of both the accompaniment and the vocal line are hassidic **dance** rhythms -- , syncopations, ornamentations and short trilled notes.

The second theme of the fourth song is derived from the Yiddish folk song "Gevolt Vu Nemt Mir" and from other Yiddish songs which employ similar motives: the rising octave, falling *Ahava Rabba* tetrachord, and single trilled notes.

The fifth song, as well, provides yet a **further** illustration of Dorfman's application of Jewish musical tradition; indeed, the entire song is, in **effect**, a recreation of Jewish liturgy. Sections derived from the Biblical Cantillation are also present in the cycle, as illustrated in the following example -- the concluding motive of the Eastern European Ashkenazic chant of the Pentateuch:

## Example 7: Dorfman (1986:53 m. 42)

SICH MIT DIR



Similarly, the primary motives of seconds (**mm.** 2-5) and fourths (**mm.** 7-8; 10-11, the chant-like quality, the grace notes, and the ultimate cry as the fifth song concludes are all classically associated with Jewish prayer.

## VII

A full panoply of technical musical skills is evident in the song cycle analyzed above. The orchestration reflects a profound understanding of the piano's colors and timbre. The compositional techniques are sophisticated. The scales are highly original. And the methods and rhythms are fully consonant with the underlying text.

By applying those skills toward the adaptation of a Yiddish poem written by Peretz Markish, Joseph Dorfman has performed a particular service for Jewish music. He has taken classic elements of that music -- dance rhythms, hazzanut chant, Jewish European folk music, Chassidic dances, and Biblical and liturgical themes -- and has woven them seamlessly into the poet's text. Thus he has made an important contribution to the Yiddish Art Song and has created a truly integrated work of Jewish music; a work, moreover, that stands as a tribute to a martyred poet-dreamer from a composer who realized the dream.

## FOOTNOTES

1. Maayani composed two Yiddish art song cycles: Jiddishe Lieder, Song Cycle No. 1 for Soprano/Baritone and Orchestra (Tel Aviv, 1973); and Jiddishe Lieder, Song Cycle No. 2 for Mezzo-soprano and Orchestra (Unpublished, 1974)
2. Dorfman is also Professor of Composition and Music Theory at the Rubin Academy, Secretary of the Israel Composer's League, and Musical Director of the concert series, "Twentieth Century Music." He was Visiting Professor at Columbia University's Columbia-Princeton Electronic Music Center in 1979 and at the Frankfurt Hochschule fur Musik and Darstellende Kunst in 1984. During the last ten years he has composed works for solo instruments, chamber ensembles and symphony orchestra, as well as electro-acoustic and live-electronics music, ballets, opera and oratorio. His compositions have been performed in concerts, festivals and radio productions in Israel, Europe and the U.S.A.
3. A Treasury of Yiddish Poetry. Ed.: Irving Howe and Eliezer Greenberg (New York: Schocken Books, 1976), p.46.
4. It was published in Russian in 1960 with significant changes from the original text.
5. Leib Shapiro (1880-1920).
6. This information was provided by Esther Markish, the widow of Peretz Markish, in the course of a personal interview conducted in Tel Aviv on May 15, 1988.
7. The premier performance of the first cycle took place in December 1985, **and** of the second cycle in May 1987. Both premiers were in Tel Aviv, sung by Mirai Zachai, and played by Joseph Dorfman. The cycles have not been published.
8. English translations by Ruby Cassel.
9. A particular Markish innovation was the use of assonances in Yiddish poetry. See, for example, in Poem No. 1 of the poem cycle discussed in this article: "azelche" (stanza one, word one) and "gevelbte" (stanza two, word one).

10. Joseph Dorfman, personal interview, Tel Aviv, May 17, 1988.
11. Ibid.

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## Review of Chosen Voices: The Story of the American Cantorate

by Mark Slobin

**REVIEWED BY: BRIAN J. MAYER**

In judging Mark Slobin's *Chosen Voices: The Story of the American Cantorate*, one should carefully consider the title and the preface of the book. If the reader comes to this text with expectations of finding an exhaustive historical or musicological analysis of the topic, then the reader is bound to be disappointed. However, this groundbreaking inquiry into a previously ignored subject, coupled with the author's frequent recommendation that more research be done, make this effort a worthwhile study. It is the first book of its kind, and every hazzan should read it and know its contents, and in turn recommend it to congregants.

This work does not pretend to be more than its title suggests. On page xi, the first page of the preface, Slobin, a professor of music at Wesleyan University, explains his choice of the word "story" over "history." He says that "there is more to the cantorate than a history" and that we must also consider the "aesthetic and psychological factors that shape the world of the sacred singer..." The author cautions that this lone volume cannot possibly fill a void in Jewish scholarship which has accumulated over three hundred years. "In the course of three centuries, no one has ever attempted a comprehensive history of this significant Jewish-American institution. To do so in the late 1980's is asking too much of any one book, so the present effort must be understood as a preliminary study of a complex, fascinating, and neglected topic."

Slobin organizes his work into three parts, "The Cantorate in American History," "The Cantorate and the Workplace," and "The Cantorate and the Music." In the preface, he describes his approach as being a "balance between ethnography, sociology and musicology." While *Chosen Voices* addresses these sciences, Slobin states that his book is simultaneously intended to be "accessible to nonspecialists." There are, indeed, several portions of *Chosen Voices* which provide information to a lay audience. And since this book is, as Slobin admits, a "preliminary study," those sections which are geared toward the laity may not be terribly revealing to hazzanim. It is precisely this method which not only gives the book its strength, but also leads to the disappointment mentioned above.

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I am reacting to Chosen *Voices* as a hazzan in the field who, like the numerous hazzanim illustrated in this study, wears many different hats. As a teacher of congregants as well as cantorial students, I find certain sections of the book important reading for both groups. As a hazzan and doctoral student in sacred music, I find some of it personally enlightening, particularly chapters two and three which deal with the history of the American Cantorate from colonial times through the Second World War. But there are also portions which strike me as stating the obvious or being sparse in detail, reactions which come from my hope that Chosen *Voices* would be the thorough authoritative history of the American cantorate.

An example of this book's survey approach is found in the first chapter. It presents a short synopsis of the cantorate in general Jewish history as a backdrop of the American developments. The brevity of this account leaves me feeling teased. While I would feel comfortable recommending this chapter to a congregant, I could not send a cantorial student to this section without offering a supplement. For example, one glaring shortcoming is the treatment of the western and central European cantorate of the late nineteenth and early twentieth centuries. Although the author admits that we know disproportionately more about the star hazzanim of eastern Europe (page 22, no. 5), he further adds to the imbalance. He reduces the contribution of the Germans, Austrians and Hungarians to less than two pages while focusing the remainder of the chapter on eastern Europeans. If this historical section is intended to be brief, then it does not serve Chosen *Voices'* function of being a sourcebook, a purpose which is expressed in the preface (p. xii). In the case of western and central European hazzanut, footnotes, which are described in the preface as being the place for dealing with "theory," would have been particularly valuable in providing cross reference material.

In recognizing that this opening historical digest is not intended to fill a gaping hole in Jewish scholarship, namely the writing of a scholarly history of the *entire* cantorate, I do recommend this chapter for lay people. The outline under the subheading "The rise of the cantorate" admirably provides the important points of development from the destruction of the Second Temple through the Middle Ages. This unit includes references to *keva* and *kavanah*, a useful discussion of the terms *shlich tzibbur* and *hazzan*, and a recapitulating list of historical points which continue to be relevant in today's cantorate. The following subheading, "The hazzan in Ashkenazic expressive culture," makes a good case of how "the cantorate fits into a broad cultural pattern,...the most general of Jewish patterns (being) the primacy of sacred text."

Another section which I would recommend, especially to congregants, is the eight chapter. The quotations from Mintz (pp. 172-3) beautifully articulate fundamental characteristics of Jewish prayer. Ironically, as Slobin comments, Mintz does not give credit to the hazzan for his or her contribution to the scene. Such an oversight hearkens back to Slobin's preface where he describes the complete shunning of the hazzan in Jewish sociology. These passages are well highlighted with Slobin's remarks concerning the interpretive nature of hazzanic prayer and the "duality of the hazzan's situation" with regard to simultaneously being a professional and personal worshipper.

Similarly, the preceding chapter, which lays out a typical cantorial work week, would be beneficial for those congregants who still assume that hazzanim "merely sing on Shabbos". This unit would also be helpful for prospective hazzanim in order to set realistic professional expectations. Given the stereotype about the hazzan's job description, I appreciate the flow from the seventh to the eighth chapters, identifying the full range of cantorial duties before focusing on the specifics of conducting of service.

Another case where specialists may be left wanting more depth is the third chapter and its succeeding "Interlude." In dealing with the history of eastern European cantors from 1880-1940, comprehensive biographical sketches of the period's famous hazzanim with historical data and analysis are not found. The "Interlude" flirts with what I would have liked Chosen Voices to be, but such a reference source is clearly not the author's intent, and in the context of these chapters, does not fit. I imagine that the autobiographical information collected in the "Project" could be culled into an important reference source. It would be wonderful to have more of this data available in the form of oral history with scholarly assessment. We need a thorough study of this age alone; one chapter cannot be expected to meet such a demand.

Nonetheless, for lay people, the three sketches of the "interlude" provide an anecdotal flavor and reinforce the sociological and historical points of the preceding chapters. For all readers the second and third chapters are informative and colorful. Chapter two is a wonderful collection of citations demonstrating the roll and the status of the early American hazzan. The contemporary accounts taken from Jacob Marcus' ***The Colonial American Jew: 1492-1776*** and from Isaac Leeser's various publications of the ***Occident***, paint the best picture available to date. I was

fascinated by the experience of the lone clergyman encumbered by an overbearing laity, developing into one who shared the pulpit with star preachers, and finally being overwhelmed by the preeminent emergence of the rabbi. Particularly interesting is the comparative counterpoint with the Protestant church (i.e. page 31 and footnote no. 3). At the end of the chapter, Slobin reminds the reader that “we are aware of only the tip of the iceberg in trying to assess the evolution of the nineteenth century cantorate,” but in exposing that limited portion, he provides important bibliographic sources for future study, and in general heads us in the right direction.

In chapter three, the spotlight is on the phenomenon of the star hazzan. The temptation here might be to focus strictly on the New York scene, but Slobin also fills out the story with examples from “the provinces” like Rochester, Detroit and Kansas City. Interspersed with this material is a portrayal of the fledgling professional organizations which is quite **useful**. This chapter also aptly reflects the changes in the immigrant population and its needs in the synagogue. The development of the Reform, Conservative and Reconstructionist movements, and the cantorial presence in each setting, are briefly mentioned in their respective responses to a transforming community. A particularly poignant quotation comes from Lawrence Avery (p. 71), whose strivings toward the “real musical world” summarize a myriad of socio-religious issues.

Still another section which may not meet the expectations of the cantorial specialists is the part of *Chosen Voices* which deals with recent history. One of the fundamental facets of this book is its portrayal of an evolving cantorate. The opening of chapter four deals with the growth of professionalism at large and how this phenomenon manifested itself particularly in the American cantorate. Not being a sociologist, I cannot evaluate this material from the view of a scientific insider, I would be curious to read a sociologist’s review of *Chosen Voices*. But from a cantorial insider’s perspective, I am reacting to the mixture of surprises and banalities. Certain details about attempted foundings of schools were enlightening, e.g. the quotes from Mose and Goldfarb (pages 95 and 109, respectively). But much of it was the recapitulation of recent history which, for hazzanim, is common knowledge. Nonetheless, I applaud the fact that this information on the development of the various schools and the professional organizations, has been put into print and is now accessible to nonspecialists.

I recognize that *Chosen Voices* is not meant to be a platform for any

of the movements. Yet as a teacher at the Cantors Institute at the Jewish Theological Seminary, I felt that certain current aspects of the seminary's cantorial training were overlooked. For example, in the discussion about hazzanim and rabbis as co-clergy, there are some refreshing comments from rabbis, Henry Schorr and Alexander Shapiro (pp.146-47) make model statements toward sensitive cooperation. The anonymous rabbi (R.K. p. 150) who calls for collegiality and sees "the image of a Cantor as a teacher of Judaism" makes another reconciling step. I wish, however, that the notion of the hazzan as a teacher of Judaism and as an educational and pastoral teammate of the rabbi had been underscored. This model is the foundation of the curricular and spiritual approach of the present Cantors Institute.

Another oversight with relation to the education of hazzanim at the Cantors Institute connects back to the aforementioned concentration on eastern European hazzanut. This focus, which is apparent throughout the book, overlooks a major contemporary influence on the American cantorate. Professor Max Wohlberg, who is appropriately referred to in ***Chosen Voices as the*** doyen of American cantors, is a central European. Hazzan Wohlberg has supervised the training of over a hundred Cantors Institute graduates to whom he has taught a deliberate hybrid of western, central as well as eastern European traditions. The curriculum at the Cantors Institute, as a whole, tends to reflect this trend, a significant musicological point which is not mentioned in Part III (The Cantorate and the Music) nor anywhere else.

One piece of information which I would not want to be accessible to lay people is the salary levels mentioned on page 99. I **do** not object to such information being made public, but if specific numbers are mentioned, they must be dependable. Though I am aware that the author's point is that a hazzan's calling does not generate out of strictly monetary incentives, the inclusion of outdated figures is likely to **serve** as an inaccurate benchmark in future considerations. For a book published in 1988 to say that only the "largest and most generous synagogues" pay "up to perhaps \$60,000" puts the research of this issue in question, especially when first-year graduates of the Cantors Institute are commanding salaries higher than the stated ceiling,

A most interesting aspect of ***Chosen Voices*** is the comparison of the cantorate with the status of Christian clergy. The postwar boom in cantorial professionalism is underscored by its parallel in the host culture. I particularly enjoyed the citations (pp.107-08) from the works of Scott and



Michaelson and Slobin's comment that "it took Jews an extra century to catch up with this Protestant model. ..." Likewise, the quotes from Martin Marty's *Protestantism are* extremely applicable to the Jewish context and are welcome demonstrations of how our own realm does not develop in a cultural vacuum.

This cross-cultural comparison with Christianity rings clearly. The foci of spiritual reawakening and the inclusion of women into the clerical ranks are aptly seen as reflecting greater American trends. The role of hazzan in addressing the baby boomers and their children is broached in the foreground with the ever-resonating debate over which kind of music should be taught at Camp Ramah. In the background, **the** even more telling discussion is illuminated by David A. Roozen's study of the contemporary church environment (pp.1 16- 17). Slobin makes the following citation which sums up the scene: "Many churches and synagogues have tailored their programs to attract this age group. But Dr. Roozen cautioned that the group, once engaged, was also changing the way the houses of worship do business."

The ensuing survey of the role of women in Reform and Conservative synagogues, as well as the diminution of the cantorate in Orthodox circles, accurately rounds out the recent sociological picture. My one concern involves the somewhat rosy description as to why hazzanim are not engaged in Modern Orthodox congregations (p. 128). The issue is not so clearly one of "ideology based on nonhierarchical group feeling," for the Orthodox rabbi is still hierarchically hired and functioning. The desire to have laymen lead the *dawning is*, at least in part, due to an altered aesthetic expectation, one which leaves little room for a professionally trained hazzan. This change in tastes is alluded to in a footnote (p.132, no.20). Unfortunately, Slobin's note does not explore the factors which contributed to the discarding of previous sensibilities.

Other items which relate to the contemporary cantorate are mentioned, but, unfortunately not expounded upon, although the author admits that more research on these subjects should be done. Slobin raised pressing issues which are valuable for hazzanim to contemplate. For example, Slobin touches on the role of synagogue architecture and its effect on the cantorate (p. 171), e.g. the height of the *bima*, congregational access to the Torah, which direction the hazzan faces while *dawning*. He also draws attention to another area which needs more study, namely the "nature of the Jewish-American-or, for that matter, any mainstream American-worship experience" (p.189, no.5). In addition, the alarming footnote

(p. 190, no. 11) about synagogue presidents' perceptions of who is "really in charge of structuring the service" should give hazzanim much to **ponder**. A shocking seventy percent of the presidents responding to the Project's questionnaire said that the rabbi is really in charge.

Still another issue, the use of choir and organ, is only briefly covered. For the lay person as well as the hazzan, the discussions (p.181, p.183) were somewhat terse. Especially in the case of the organ, where strong feelings prevail on both sides of the fence, the conflict over the use of instruments in services should have received more attention. Whereas the introduction of the organ in synagogues is dealt with historically (pp.45-56), the only contemporary update appears in short form (p.220). In my own congregation, I know how divisive the issue of the organ continues to be, and despite nearly sixty years of controversy, it remains inflammatory.

Before evaluating the final part of *Chosen Voices*, "The Cantorate and the Music," I want to question the anecdotal style of much of the book. Slobin suggests in the preface that the resonance of contrasting quotations and comment should lead the reader to one's own conclusions. Although I agree that there is value in providing individual statements to illustrate a point, there are occasions when the quotations outweigh the quantified evidence. Furthermore, much of this material is anonymous.

For example, with regard to cantorial/rabbinic relations, (pp.146-51). I must respect the **anonymity** promised by Abraham J. Karp's study which collected comments from rabbis about hazzanim. But the continuous use of anonymous quotations, particularly those from hazzanim, is frustrating. With so much of this material concentrating on contemporary matters, I wish I knew who was speaking. I would like the opportunity to consider the source in evaluating a comment, and in certain cases, to pursue the point further. The portrait is sometimes so undefined that I doubt the picture's clarity. I am left wanting to see the data in statistical abstracts to better understand hazzanic/rabbinic perceptions.

As for the preface's explanation that "readers will weigh the various accounts to make their own judgements," my reactions can only take me a limited distance. I want to know what hazzanim as a whole are thinking. Again, why not supply the data along with some identified illustrations? I suppose the answer to my question again lies in the preface where Slobin explains that he is writing a story. But, if as he also states, this book is intended to be a sourcebook (p.xii), then the use of anonymous citations without quantified evidence misses a golden opportunity for providing

Jewish scholarship with desperately needed reference material. Perhaps an in depth interview with three non-anonymous hazzan/rabbi pairs might have been more constructive.

Part III of Chosen **Voices** switches the focus from cantorial professionalism to the music of the synagogue. Chapter nine, “The Music of Participation,” offers a reasonable overview of how the issue of congregational participation rose to the fore. Yet I am uncomfortable with identifying the issue only in the terms of current understanding, that the need to participate is a recent phenomenon. Slobin reiterates this concept citing that the Young Israel movement opted for **ba’ alei tefillah** over hazzanim and that the liberal movements, responding to lay pressure, replaced formal imposing services and “adopted informal congregationally active modes of worship, emphasizing simple songs of American and Israeli youth” (p.196). I don’t deny that these developments took place. However, what is often not considered, and is only alluded to in Slobin’s book (p.214), is that the previous generations did participate, albeit in a different way. The traditional daveners were attached to the **nusah** and would readily respond to the natural outgrowth of **nigunim Missinai** tunes, motivic **nusah** fragments, as well as liturgical responses satisfied the need to participate.

I suggest that a different view be taken to understand the transformation of congregational needs. That which has changed is what Raymond Smolover, leader of the American Conference of Cantors, calls “musical theology.” Smolover observes that the music by which we pray expresses, consciously or unconsciously, our perceptions of God. For example, Sulzer and his peers imagined a majestic and elegant Heaven, with an Almighty force which was emancipated and cosmic. On the other hand, for many of the eastern European hazzanim, the Divine was always imminent while simultaneously being just beyond a human’s grasp. Alternatively, for many contemporary Jews, spirituality is frequently expressed around a campfire, implying an informal, intimate relationship to a God that no longer has the power to intimidate. Each era’s liturgical music reflects the popular theology of the times. I would submit that the congregational quest for musical and spiritual involvement stems from a common human instinct, regardless of the era.

In illustrating the contemporary music of participation, Slobin focuses on two texts from the Shabbat liturgy, Lecha **Dodi** and Tzur **Yisrael**. **The** examples of **Lecha Dodi** and the recapitulating comments (pp.200-201) are well taken. Slobin demonstrates that while there are definitely

favored melodies and a degree of uniform practice, there is also an appreciable amount of variety. It is interesting to see the results of the survey and to find few surprises, that Sulzer's tune and a familiar anonymous melody are the most widespread. I also appreciated the inclusion of seasonal variants which round out the picture.

Continuing with the examples of *Tzuv Yisrael I* object to the implication that this liturgical passage lacks a "colorful and datable history" (p.201). I invite all, hazzanim in particular, to discover this text anew; to marvel at its ancient Palestinian simplicity (see Joseph Heinemann, *Prayer in the Talmud*, p.237); to compare the text of Rav Saadiah Gaon with our text and with that of the Sephardim; to follow its development through the centuries including the addendum of "*goalenu*" attached by R. Meir b. Yitzhak, a.k.a Hazzan Hehagun; to compare it with the different variants that appear in traditional *mahzorim* for *Shalosh Regalim*; to appreciate the drama of redemption which unfolds each morning and how it differs from the same liturgical unit in the evening service. Furthermore, there is extensive discussion in halakhic sources concerning the *shlich tzibbur's* chanting of this portion adjacent to the silent Amidah. Different *minhagim* have evolved which reflect the various halachic interpretations, a survey of which would make an appreciable contribution to our understanding of the issues. Again, the brief reference in the footnotes (p.211, no.1 1) only whets the appetite.

I am not sure how a lay person would respond to the discussion of the *Tzuv Yisrael* tune attributed to Zeidel Rovner (pp. 201-205). For the insider, however, I find the point to be an overstatement of the obvious, and the accompanying cassette only magnifies my impression. As for the succeeding discussion (p.207) on the merits of Sephardic versus German tunes, it should be noted that Isaac Leeser's perceptions of the German Minhag are not wholly accurate. Contrary to his belief, there is an abundance of melodies which are not only "for the Hazzan", and are not the type which "the congregation is neither capable of nor expected to join in the singing." To cite just one example, I can think of no more engaging yet accessible tune for chanting Psalms than the one which Lewandowski transcribed for *L'chu N'ran'nah*. Although there is great stature and beauty in the Sephardic model which Leeser lauds, to present Leeser's understanding of the subject as the last word is unbalanced.

"The Music of Presentation," the tenth chapter, is a neat overview of the wide range of compositions available for cantor, choir and accompaniment. The preliminary interchange outlines the parameters and nicely

juxtaposes quotations from Smolover, Putterman, Isaacson and Kula. The following fourteen examples of Barchu with short explanations might be useful for teaching an adult education class, exposing congregants to the wealth of possibilities. The cassette would be quite serviceable for such a session and the chapter itself would be good source from which to begin.

“The Music of Improvisation,” the eleventh chapter, is the most puzzling section of *Chosen Voices*. Slobin states that “Nusach is a tough term to grasp” and tries to shed light on its meaning. In all fairness, the author is aware that his present chapter is limited, and he recommends that an entire volume be devoted to unpacking nusach (p.276, no.2). But in his approach to this supposedly elusive term, he defines it with anonymous quotations under subheadings without synthesizing or clarifying the material. The citations from “scholarly authors of two standard sources on Jewish worship” are relegated to the realm of footnotes (p. 276, no. 6), presumably because they are not from hazzanim. If the intent is to let the quoted material speak for itself, then the term nusach is doomed to appear amorphous; such an indefinite potpourri only creates confusion. If the purpose is to demonstrate how inarticulate some cantors are with regard to their craft, then the point is, unfortunately, well made.

This hazy **portrayal of** nusach is musicologically unsatisfying, and for a lay person, unnecessarily ambiguous. A serious student in the field would be much better served by reading Werner’s *A Voice Stiff Heard*, while a more casual reader would benefit from a distilled version of the same content. Unfortunately, Slobin’s treatment of Werner’s dismissal of the term nusach (p. 276, no. 3) may discourage readers from further pursuing the great musicologist’s work on this subject. In context, Werner objects to the term on semantic grounds, but proceeds with a formidable presentation, albeit while substituting the term nusach with *Minhag Ashkenaz* for nusach (see Werner, p. 48). I appreciate Slobin’s remark (op. cit.) that precisely because hazzanim use the word nusach, he has not followed Werner’s semantic lead. But Slobin’s method of exploring the term misses the mark. Ironically, the very article in *Encyclopaedia Judaica* which Werner calls “regrettable” is not cited in *Chosen Voices*’ presentation. Such an omission is hard to fathom given its clear, concise depiction and the honored reputation of its author, Hanoch Avenary.

*The analysis of the Ashrei for Selichot is in keeping with Chosen Voices*’ representation of nusach. Of all the significant passages in the liturgy, this *Ashrei* requires fewer musical specifications than most, thus making it a difficult example for identifying uniform elements. Initiating

an inquiry into the nature of nusach based on a segment with so much latitude is bound to render a nebulous impression. Even Professor Wohlberg, in the classroom, describes this **Ashrei as** being simply in a minor or **slich** mode which incorporates the “instinctive” improvisation referred to by Wohlberg on page 264.

There are numerous passages which could have served as much better illustrations **than** Ashrei. For example, the nusach for the evening **Yamim Noraim** services perfectly illuminates the characteristics of nusach as defined by Avenary, i.e. a fixed set of notes in a particular scale-like series; “a stock of characteristic motives which undergo constant variation;” the association of these elements with specific times of year and day. It also includes an identifiable metrical tune usually applied to texts like **Barchu** and **Mi Chamocha**.

Demonstrating the uniform elements in the music is helpful for deciphering whether or not a piece is “in the nusach.” Slobin attempts to show this uniformity by looking toward a crucial point in the chanting, the cadence. Yet the only similitude he can establish is that his ninety-three samples all end on the same note. To an outsider, this finding would seem insignificant since nearly every folk song in western civilization also cadences on the tonic. Although I appreciate the point Slobin is trying to prove, this particular example is hardly convincing. An identical closing motive or metrical melody would have strengthened the argument. He misses such an opportunity later in the chapter (p. 268) when he observes that Wohlberg’s setting of **Uvchen ten pachdcha, like** all the others, ends on the pitch “g.” What he should have noted is that all of his examples close with the required cadential motif. Only in footnote no. 17 does the author even touch on this fundamental of nusach. In addition, a more detailed glance at the nature of recitation tones and cadential tones would have better clarified the term nusach in its musical sense.

As for the discussion of improvisation, the comments on the words **od and yehalelucha** are well stated (p. 263). The notions of text painting and **hiddur mitzvah are**, unfortunately, understood by a dwindling proportion of today’s congregants and Slobin’s articulation of these features is refreshing. I also applaud the author’s refraining from a definitive usage of modal terminology. His quoting of Werner is most pertinent considering how problematic and indefinite the terms can be (p. 277, no. 10).

In further examination of hazzanic improvisation, this chapter compares various renditions of **Uvchen tenpachdcha**. After a brief analysis of

Adolph Katchko's setting, Slobin compares it to another version which echoes some of Katchko's musical phrases. The author poignantly remarks, "One learns from the masters, but is not bound by their approach, as in the study of the Talmud" (p. 267).

Finally, Slobin looks at the role of improvisation in today's service. He unearths a quote from a 1938 Yiddish source, by B. Shelvin, which prophesies that "the prestige of a hazzan of the old school is declining" (p. 275). He juxtaposes it with impressions from the Project survey which suggest that contemporary hazzanim are still pursuing "old-time skills." My impression is that Shelvin's grim outlook continues to ring true, despite the efforts of today's hazzanim. If Shelvin is correct that congregants can no longer "grasp the full meaning of an improvised [prayer]," then current improvisations must be falling on deaf ears.

Although Slobin's analysis does not draw such conclusions, he poses a provocative question about the source of a contemporary hazzan's inspiration. Whereas in previous generations, the hazzan's role was that of a messenger, "'pleading with, or even threatening, God on behalf of his congregation...Today, the inspiration is more likely to be personal, a situation consonant with an age of comfort and the American stress on individualism."

It is in such places like the end of chapter eleven that *Chosen Voices* is best summarized. From his ethnographic and sociological perspectives, Slobin responds to the issues with an eye toward the general cultural pattern. He sees an amalgamation of Old and New World styles with the American experience influencing a treasured European past, and from this vantage point, the author accomplishes the goals set forth in the preface. While this book may not be the historical text some would have hoped for, it makes important contributions; as the author comments on his own work, "...while I have blazed trails and made clearings, I have not built settlements." For hazzanim, this study provides them with a reflective image of what they are consciously aware or instinctively know about the contemporary cantorate. For lay-people, it is an introduction to history and issues which they can find nowhere else. *Chosen Voices* should be stimulating for the respective readers and hopefully will initiate dialogue and further research.

I am grateful to Slobin and all those who made the initial project and the book possible for embarking on the right path. May this work serve as the starting point for addressing the tremendous gap in Jewish history and sociology in recognizing and understanding the role and contribution of the hazzan.

## HERBERT FROMM AT 85

by Samuel Adler

In a **Commentary** article in the year 1947 entitled "The Renaissance of Jewish Music," the musicologist Kurt List wrote: "Herbert Fromm alone seems to have found a bridge between contemporary and Jewish music, and is the most gifted of specifically Jewish composers in our day." This year we celebrate the 85th birthday of Herbert Fromm who was born in Kitzingen, Germany in 1905, and forty-three years after List's assessment of Fromm I feel that anyone familiar with his work during these years should still acquiesce with the 1947 judgement. Herbert Fromm has continued to turn works of excellence and set the highest standards for himself whether writing for the synagogue or the concert hall. His style is as fresh as ever and the later works reflect an unending energy and invention that place him in the company of the octogenarian Giuseppe Verdi, who wrote his final three masterpieces in old age.

As with many young German musicians of Jewish **origin**, Fromm had a promising career as a composer, conductor, and pianist in his homeland. After graduating from the State Academy of Music in Munich he accepted positions at the Civic Opera in Bielefeld (1930- 1931) and in Wuerzburg (1931-1933). With the advent of the Nazis in 1933 he was dismissed from the opera and turned his attention to the organ and the music of the synagogue. In 1937, he immigrated to the United States and accepted a position as music director and organist at Temple Beth Zion in Buffalo, New York. After five very productive years, he assumed a similar position at Temple Israel in Boston, Massachusetts, where he stayed until his retirement.

One should never categorize any composer, least of all Herbert Fromm. Though he has written a great many works specifically for liturgical use in the synagogue and on biblical or other spiritual subjects, Fromm is equally at home writing instrumental and secular vocal music.

SAMUEL ADLER is a distinguished American composer. He has been for many years the Chairman of the Composition Department at the Eastman School of Music. A prolific composer, he is devoted to Jewish music in general and to Jewish liturgical music in particular.



His style was greatly influenced by his studies and later his friendship with Paul Hindemith, but every work has his unique and individualistic touch. When Ernest Bloch was asked if he felt he was writing “Jewish music” he gave a negative answer saying, “No, I don’t write Jewish music; I write music and I happen to be a Jew.” In an article on Jewish Music in 1966, Herbert Fromm commented in the following way concerning this question:

In my own work I am dedicated to the task of formulating musical ideas with as much plasticity as my talent will allow me. My style may be described as a contemporary polyphony, by no means atonal, but at times pushing the borders of tonality toward their limits. Having steeped myself in Jewish melos, both Occidental and Oriental, I am no longer consciously striving for Jewishness. I have acquired an innate trust that the pilot light is alive and will kindle the flame when I am calling for it.

He has called for it many times and it has proven successful in liturgical works as well as choruses with Shakespeare texts, in the three complete Sabbath Services, the Atonement Music, the hundreds of shorter synagogue works as well as the Violin and Piano Sonatas and the String Quartets. Some of the most powerful expressions of his musical genius appear in the larger cantatas based on Biblical as well as post-Biblical sources including a work based on the writings of Benjamin Franklin called “The Stranger.” In 1945, Fromm won the first Ernest Bloch Award for his “Song of Miriam.” In 1967, he was awarded an Honorary Doctor of Humane Letters from Lesley College. This award was an important recognition not only for his musical achievements, but also for the three books he has written. The first and second books, called *The Key of See* and *Seven Pockets* respectively, show him to be a most astute observer of our time, of places, and of people. These two volumes deal with an immigrant’s return to his native land as well as wonderfully articulate vignettes of cultural and aesthetic activities in our time. All of his books including the third called *On Jewish Music - A Composer’s View* are interesting and stimulating reading for anyone interested in any artistic endeavors in our time, whether the person is in an arts field or simply a lover of great writing.

I count **myself** as one of only a handful of students of Herbert Fromm and feel most fortunate to have been privileged to be the recipient of his wise council and his keen observations on music in general and my music

in particular. Here is a man with exquisite taste and uncompromising honesty. He always set the highest standards in his own music and, therefore, demanded no less from his students and colleagues. Herbert Fromm at 85 is as vital and **creative** as ever. All of us who love and admire him for himself as well as his great contribution to the music of our time wish him continued good health and may happy and creative years ahead.

Goethe once wrote: “No blessing is equal to the blessing of work. Only life-long work entitles a man to say: I have lived.”

Indeed Herbert Fromm has truly worked artistically all his life and we rejoice with him in proclaiming: He has surely lived a life of extraordinary achievement.

**Sabbath Morning Service (1947)**  
**by Darius Milhaud:**  
**An Analysis of the Origins of Thematic Material**  
**in the Mah Tovv and Kedushah.**

**By ARNOLD H. SALTZMAN**

When Darius Milhaud completed the Sabbath Morning Service (Service Sacre, published by Editions Salabert) in 1947, he was already a seasoned composer known for his craftsmanship as well as his versatility. One can almost imagine him sucking breath into his overweight and pain-ridden figure in order to set his wits to this massive task. Few composers of great stature have attempted to universalize our service through symphonic treatment. Ernest Bloch produced the great Sacred Service (Avodath Hakodesh) with its highly romantic-impressionistic approach, and while it is successful in its musical content and emotional variety, it is becoming increasingly remote. It is a work of the past in its harmonic vocabulary and Romantic in its overall conception, yet represents the first great treatment **of the service in this manner.**

Milhaud was a member of a coterie of intellectuals (les Six) whose mentor was the literary figure, Jean Cocteau, and whose musical father was Eric Satie. This group rejected the romanticism of Wagner and the impressionism of Debussy, and anything else which they thought too dramatic and bombastic“. . .valuing instead quietude, precision, acuteness of auditory observation, gentleness, sincerity and directness of statement...”<sup>1</sup> They sought to be both simple and direct with a more ‘down-to-earth’ music. They were interested in jazz, folk songs and music of the cabaret.

By the 1920’s, Milhaud was **the** most creative and versatile composer among his contemporaries in France, both highly skilled and prolific in his output.<sup>2</sup> Grout states that he composed “with a facility rare in the twentieth century, which recalls the days of Haydn and Mozart.”

Milhaud was a great composer, but besides this he possessed ‘yichus’ (pedigree; ancestry). He was born in Aix-en-Provence, September 4, 1892, into a distinguished well-to-do Jewish family long settled in Aix.

**Arnold H. Saltzman is Cantor of Adas Israel Congregation in Washington, D.C.**

“His grandfather, Joseph Milhaud, organized the first synagogue in Aix...and his father presided over the Jewish community there.” In an article which Milhaud published in 1938, he wrote with great pride about the history of the Jews in Provence who settled on the coast long before the Christian era.<sup>5</sup> In the context of reading his article, we cannot help lament the immeasurable damage wrought by the Holocaust, which destroyed hundreds of individualistic communities with unique histories and cultural achievements. Milhaud writes about the Sephardic liturgy’s influence on the art of music in Provence in idyllic tones:

. . .not a few of its chants bore in their melody the mark of those ancient songs whose rhythm is as gentle as the soft curves of the hills which border its horizon.<sup>6</sup>

The music of the Jews of Provence demonstrates the strong double influence of Jewish liturgical music and French folk music. The only musical document extant containing nuschaot, motif, trope and samplings of the Comtadin liturgy is a book published in 1885 by Jules-Salomon Cremieu and Hananel Cremieu under the title *Chants Hebraïques* (Zemirot L’Yisroel). I would not suggest to anyone that they rush out and attempt to perform the liturgical examples set forth here; however, the chants do at very least afford us a means by which we can see the musical influence which they exerted upon Milhaud, and provide as well a glimpse of a lost culture.

## ***Mah Tovv***

### ***The Introduction: An Analysis***

**]** [Editor’s Note: Portions of the music for the MahTovu and Kedushah will be found in the Music Section of the current issue for your convenient reference, courtesy of G. Schirmer Music, North American representative of Editions Salabert.]

The opening chord has a special musical quality which gives this piece immediate distinction. The Eb major has a doubled root and doubled third leaving out the fifth.

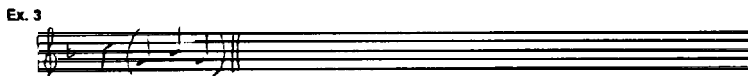
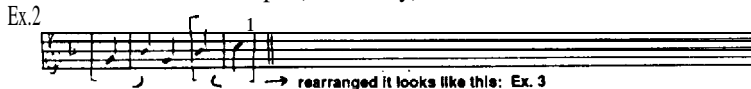
**The use of 3/4** meter and syncopated rhythms helps to lighten the mood of this religious statement. The first nine measures are divided into three phrases. The first of the three, choral-like in character, is chordal and its bass line—Eb G Ab Bb—resembles a blues bass line. The second phrase contains a disjunct melody of poignant character, with a blues-note (Eb vs

**E♭**) in measure 5 at the climax of the phrase for stress, then further emphasized in measure 7 'off-the-heat', forte and blue. The descending melody alleviates the emotional tension but leads it to an unresolved semi-cadence (m. 9). Phrase 1 is repeated (m.10), while phrase 2 is now on C (before on F). At measure 16 we hear the opening chord again and realize that it has been used in a very classical manner. It serves as an introduction much the same way as a chord does in Haydn or Beethoven, and in addition, serves as a form of punctuation giving the chord the power that a theme has to unify.

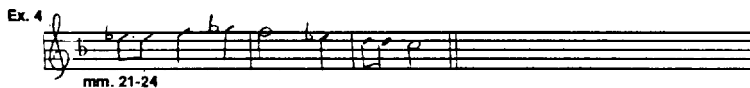
When the choir enters in unison, we cannot help but wonder about the musical line which has both the quality of being familiar while likewise being exotic and unusual. Little knowledge of Comtadin trope is available, yet the intervals of trope sound familiar:



This example (Ex. 1) sounds like the merchah-tipchah in the Lithuanian Haftarah Trope (Rosowsky):

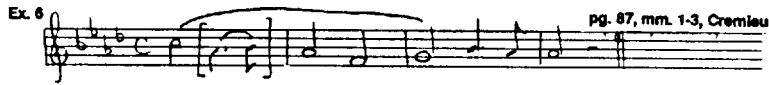


In example 4, measures 21-24, one might conjecture it to be the outline of a 'dargah' with the exotic and probably authentic Gb giving it a Jewish flavor. Compare it with the following example (5) taken from Chants **Hebraïques**:

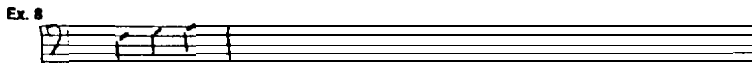


I could extend this, possibly inventing a trope for Milhaud's melodic line, but I will not because Milhaud's melodic source is to be found in several examples in the Cremieu.<sup>8</sup>

The entire MahTovu section is borrowed from the Yom Kippur Torah Service. It mainly utilized the Mi Sheberach section.<sup>9</sup>



Another important theme is the 'three-note' conjunct ascending motif found in Milhaud, m. 4, in the bass clef: This three-note motif may seem unimportant at first glance. But closer inspection shows that it reappears in m. 30-33, 55-56, 73 and 79-80. Clearly then, it is an important part of the structure of the Moh Tovú.



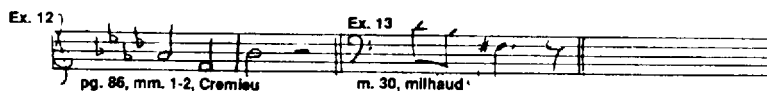
and is used as a cadential formula in Mizmor L'David, Ex. 9.

Measure 6 presents another 'three-note' motif which is the counterpart of measure 5 (t'); and has its origin in the forspiel of the *Mi Sheberach*:



while measure 5 in the Milhaud is merely the opening theme (Ex. 3) at the octave.

At the entrance of the Cantor (also called L' Officiant, in Cremieu) we are presented with a more Stravinskian melody, consisting of disjunct intervals and which on the surface, seem unlikely to be derived from the Cremieu. However, once again there is the apparent ingenuity of the composer in transforming something common and familiar into something unique and refreshing. Taking the opening two measures of the *Mi Sheberach* (Ex. 12), he transposes the Bb in measure 2 down an octave thereby creating a more modern melodic contour:



The choral response (mm. 43-47) to the Cantor is based on the minor opening motive and finishes in major, suggesting both the Ashre (No. 89) which follows *Mi Sheberach*, and *Shirat Hayam*:

Ex. 14

pg. 88, No. 89, L.8, mms. 2-6. (This follows a section in minor)

Ex. 15

p.128, No. 9, mms. 1-4

At this point a new theme is presented which is the seed from which the Kedushah will germinate:

Ex. 16

mm. 52-53. Milhaud.

This is derived from both Shirat Hayam (ex. 15), and from the Ashre on page 167 in the Cremieu:

Ex. 17

p.167, L. 4-5, mms. 1-6, Cremieu

*The Mah Tov* is based in its entirety on thematic material found in *Chants Hebraïques*, which have been carefully worked into this touching and profound statement of faith.

### ***The Kedushah***

The Kedushah is a bit of a shock for many of us with Ashkenazic backgrounds. Written in 3/4 meter and having the quality of a **Provincialian** Folk Dance, the music is foreign to us. This is not tradition, or is it? Perhaps the Ashkenazic music of the Kedushah which we know represents another form of the galut for us. The mood here seems wrong for the Kedushah. We're not accustomed to such an energetic dance movement in the context of a solemn religious moment. However, we cannot dismiss Milhaud's composition as extreme or eccentric, because it was the way the Jews of the Provence did their service. This was their tradition and therefore it has equal validity with our own tradition.

The theme of the opening, Example 18, is one of joyous exultation:



It has its origin in the Ashrei (No. 89-90) of the Torah **Service** for Yom Kippur, and in the Keter of the Musaph of Yom Kippur. Both the introductory passages and the opening statement by the Cantor are based on it. This then is used in a similar manner to the main theme of the Mah Tovu. It functions in a binding manner, unifying the sectional texts of the Kedushah with its flowing melisma. It is significant that the theme seems to have its origin in the trope as practiced in this area of the world. Look at **tevir, gershayim, t'lishaw g'dolaw and zarka:**



One finds tremendous similarities between Milhaud's melody and the trope. Undoubtedly, many of the Chants **Hebraiques** originated from trope. This lends weight to the validity of this collection.

The feeling of gradually building tension is captured in the accompaniment to **Kadosh, Kadosh Kadosh**. This, too, is borrowed from the Keter. The melody of the chorus suggests **Shirat Hayam** of **Shacharit** Yom Kippur. With the next section reference is made to **Keter** again. At measure 403-404 in Milhaud, the accompaniment hints the choral theme of **Mah Tovu**, and provides a contrasting slower section for Cantor. The balance of the movement is similarly based on **Keter**. I would like to mention a last thought on the use of dance-like feeling in the Kedushah. When the responses of **Kadosh, Baruch** and **Yimloch are** done they use less dance feeling whereas the dance figure is found in the orchestra which plays the wordless response of our feelings.

### **Conclusion**

On first hearing, the Milhaud Service probably strikes most listeners as very modest, even jazzy (and unquestionably, jazz did play a big part in influencing the composer). However, a careful analysis of the thematic material reveals a firm grounding in traditional Jewish music. Milhaud was highly influenced by his musical background, yet his genius de-



manded taking the chant and working it in order to make themes which bear the distinguishing characteristics of the composer.

[Editor's Note: The vocal score of Milhaud's *Service Sacre* is available through Hal Leonard Music Publishing (No. 50413770). Contact your local dealer. For orchestral part rental, contact G. Schirmer at (914) 469-2271.1

## FOOTNOTES

1. Aaron Copland, ***The New Music*** 1900- 1960. (New York: W.W. Norton & Co., 1968), p. 87.
2. **George Grove, *Grove's Dictionary of Music and Musicians*, 5th Ed.** (New York: St. Martin's Press, Inc., 1955), p. 759.
3. Donald Jay Grout, ***A History of Western Music***. (New York: W.W. Norton & Co., Inc. 1960), p. 626.
4. Gdal Saleski, ***Famous Musicians of Jewish Origin***. (New York Bloch Publishing Co., 1949), pp. 118-1 19.
5. Darius Milhaud, "La Musique Juive au Comtat - Venaissin". ***Musica Hebraica*** Vol. 1-2 (Jerusalem, 1938)p. 18
6. Ibid.
7. Jules-Salomon Cremieau, ***Chants Hebraiques***. (Aix, 1885).
8. Ibid., p. 87, No. 88.

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9. Milhaud, Darius. *La Musique Juive au Comtat-Venaissin. Musica Hebraïca*, Vol. 1-2 (Jerusalem, 1938): 18-20.
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13. Stuckenschmidt, H.H. *Twentieth Century Music*. Translated by Richard Deveson. New York: McGraw Hill Book Co. 1969.
14. Young, Percy. *The Choral Tradition*. Hutchinson Publishing Group Ltd., 1962; reprinted, New York: W.W. Norton & Co., Inc., 1971.

# MUSIC SECTION

à M<sup>rs</sup> E. S. HELLER

## OFFICE DU SAMEDI MATIN

Sabbath Morning Service

I<sup>re</sup> PARTIE

DARIUS MILHAUD

I. MA TOVU  
I. MAH TOVU

Moderato (♩ = 84)

I. }  
II } Fonds 8, 4  
III }  
Accompagnements

Pédale Fonds 16, 8  
Tirasse III

III. p III. p III. p III. p

10 15

TÉNOR

20

Ma to - vu o. ha. le. kha ya. e. kov mi. shi. ke. no. te. kha yis - ra - el  
Ma ha fo - va o. ha. le. cho ya. e. kov mi. shi. Ar. no. se - cho yis - ro - el  
BASSE

25 CANTOR 30

- Va - a - ni be - rov 'has.de.khu  
 Fa - a - ni be - rov choe.de.cho

III. + Anches 8,4

III.

III. - Anches 8,4

35

a - vo — ve - tu - kha, osh - lu - 'ha - vo el he.khiat kud - sho - khu  
 p - so — vri - vr - cho, osh - fa - cha - osh of hsi - chal hode - sho - cho

40

be - yi - ra - te - - - - - khu  
 be - yi - ra - te - - - - - cho

II

45

SOPRANO

A - do - nay - a - hav - li me - on - be - le - kha -  
 A - do - moy - o - hav - li me - on - be - le - cao -

CONTRALTO

TENOR

A - do - nay - a - hav - li me - on - be - le - kha -  
 A - do - moy - o - hav - li me - on - be - le - cao -

BASSE

III. - Andes 8,4

50

55

S

u - me - kom mish - kan ke - vo - de - - kha - Va - n - ni - esh - la - ha - ve -  
 u - me - kom mish - kan ke - vo - de - - cao - Va - a - ni - esh - la - cha - ve -

C

T

u - me - kom mish - kan ke - vo - de - - kha - Va - n - ni - esh - la - ha - ve -  
 u - me - kom mish - kan ke - vo - de - - cao - Va - a - ni - esh - la - cha - ve -

B

III. - Andes 8,4

60

S. — vo - ckh - ra - a, ov - re - kha lif - ne a - do - nay o - sai.  
 — ve - ach - ro - ah, ve - re - cho lif - net - a - do - nay, e - si.

C. — -ckh - ra - a, ov - re - kha lif - ne a - do - nay o - sai.  
 — ach - ro - ah, ve - re - cho lif - net - a - do - nay, e - si.

T. — -ckh - ra - a, ov - re - kha lif - ne a - do - nay o - sai.  
 — ach - ro - ah, ve - re - cho lif - net - a - do - nay, e - si.

B. — -ckh - ra - a, ov - re - kha lif - ne a - do - nay o - sai.  
 — ach - ro - ah, ve - re - cho lif - net - a - do - nay, e - si.

65

S. Va - a - ni te - si - la - ti le - kha a - do - nay eth ra - taon e - lo -  
 va - a - ni se - sy - lo - mi fe - cho a - do - nay sta ro - taon e - lo -

C. Va - a - ni te - si - la - ti le - kha a - do - nay eth ra - taon e - lo -  
 va - a - ni se - sy - lo - mi fe - cho a - do - nay sta ro - taon e - lo -

T. Va - a - ni te - si - la - ti le - kha a - do - nay eth ra - taon e - lo -  
 va - a - ni se - sy - lo - mi fe - cho a - do - nay sta ro - taon e - lo -

B. Va - a - ni te - si - la - ti le - kha a - do - nay eth ra - taon e - lo -  
 va - a - ni se - sy - lo - mi fe - cho a - do - nay sta ro - taon e - lo -

70

S  
 - him, be - rov 'has - de - - - kha,  
 - him, be - rov 'has - de - - - kha,

C  
 - him  
 - him

T  
 - him  
 - him

B  
 - him  
 - him

III. *f*

b.

75

80

T  
 - ni be - e - meth yish - o - kha  
 - ni be - e - men ysa - e - cho

B  
 - ni be - e - meth yish - o - kha  
 - ni be - e - men ysa - e - cho

III. Flöte 8 Solo  
*ff*

## VII - KEDUSHAH

I. Fonds 8,4  
 II. Mixtures  
 III. { Fonds 8,4  
       Mixtures  
       Anches 8,4

Pédale Fonds 16,8  
 Accompléments  
 Tirasses

Viv (♩ = 50) 295 300

305

CANTOR 310 315

Ne - ka - desh eihshim - kha ba - o - lam, ke -  
 Ne - ka - desh eihshim - cho bo - o - lam, ke -

- Tirasses I II.

320

- shem shehak - di - shim o - to bi - she - me ma - rom  
 - shem shehak - di - shim o - to bi - she - me mo - rom

+ Tirasses I II



325

ku.ku.tuv al yad ne.vie - klu ve.ku -  
 ka.bo.suu al yad ne.vie - cho te.ko -

330

335 **Moins vif**

-ra ze el ze ve.a - mar:  
 -ro zeh el zeh ve.o - mar:

*f* *mf* II.

- Tirasse I.

340

345

S Ku - dosh, Ku - dosh, Ku - dosh, a - dn - nay tse - va -  
 Ku - dosh, Ku - dosh, Ku - dosh, a - do - nay tse - vo -

C

T Ku - dosh, Ku - dosh, Ku - dosh, a - do - nay tse - va -  
 Ku - dosh, Ku - dosh, Ku - dosh, a - do - nay tse - vo -

B

- Tirasse I.

350

S  
-oh  
-oo

Mu - lo khol hu - a - rets  
Me - lo chol ho - o - rets

C

T  
-oh  
-oo

Mu - lo khol hu - a - rets  
Me - lo chol ho - o - rets

B

I. - Anches 8,4  
II. - Anches 8,4  
III. - Anches 8,4

- Tirasse I.

353

360

S  
- ke - vo - do  
- ze - oo - do

C

T  
- ke - vo - do  
- ze - oo - do

B

rall.

III.

- Tirasse II.

## PURIM KIDDUSH

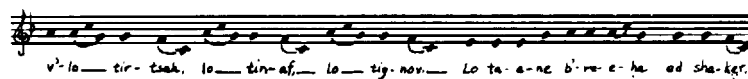
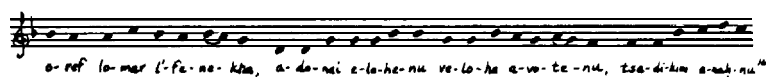
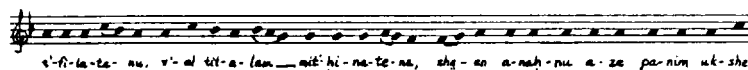
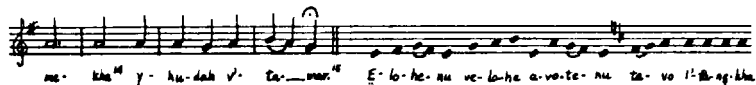
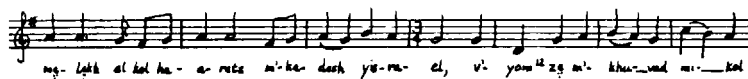
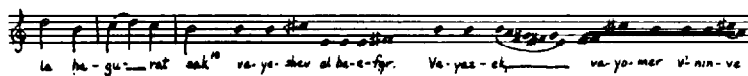
*This Kiddush was written for the first S'udat Purim on Kibbutz Hanaton (1985, 5745). All sources have been footnoted, with several pertinent explanations given in notes 1-4.*

## PURIM KIDDUSH

Yosef and Shoshana Zucker

with feeling

Bi-shi-va shel ma'a-la, u-ri-shi-va shel ma-ta, al da'at ha-Sock-ant,  
 V'al da-at ha-Te-kan,<sup>1</sup> a-ou ma-ti-rin l-hit-pa-lul im ha-Con-ser-va-ti-vim.<sup>2</sup>  
 Kol ha-ter nish-ma b'ar-tse-nu. Hat'e-na hat-na fa-ge-ha, V'hag'fa'im  
 sma-dar net-na-re-ah, hu-mi<sup>3</sup> liv-shi Dig-de tif-ar-tekh a-  
 ni; al yad bea-yi-shai bet<sup>4</sup> i-sha zo-ne-ush-mak re-hav  
 va-yish-ki-vu sha-me. Va-ye-er-mer l'ag-lekha y'i-ri-ha le-mor:<sup>5</sup> a-  
 shi-ra la-do-nai ki-ga-a, sus V'-rokh vo-ra-mah ba-  
 yam O-zi v-zu-rat yah,<sup>6</sup> yay-ki bi-me-a-hesh-ve-rosh, hu a-hesh-ve-rosh  
 ha-me-lekh me-ho-du-la. sul-tan yit-ha-lal, ki hu sa-va ki hu-za-lal ki hu a-  
 rav l'ig-klal nosh-tof, al ken ni-ten le-el-to-dat al ken ni-ten l'el-to-dat.<sup>7</sup>



Ba-tah bah lev ba'-lah v'-sha-lal lo yeh-eer Gi-me-lat-hu tov<sup>19</sup> lev  
 ha-mq-lakh ba-ya-yin; a-mar ——— lim-hu-man ——— biz-ta har-vo-  
 na ——— big-ta v'-a-vag-ta ——— se-far v'-khan-kas shiv'-at- ha-sa-ri-sim  
 ham'-shar'-tim et pi-ne ha-mq-lakh a-fesh-ve-rosh.<sup>19</sup> Ba- ——— ruah a- tah ———  
 — a-donai, g-le ha-mu mekhal ha-o-lam shq'-ha- kol nih'-ye bid-va-ro.

## FOOTNOTES

1. **The** Jewish Agency (which built the first infrastructure of Kibbutz Hannaton).
2. Abbreviation for Tnuva *Kibbutzit M'ukhedet* (United Kibbutz Movement) with which Hannaton is affiliated.
3. "The Conservatives," specifically referring to Hannaton settlers but generally referring to the Movement as a whole. Every year before the High Holiday warnings are published by Israel's religious establishment that it is forbidden to pray in Conservative synagogues or, at least, one does not fulfill a mitzvah by doing so.
4. Songs of Songs 1:12, 13. During the year preceding the establishment of Hannaton, *Garin Nitzan* (founding garin of olim, immigrants) published a newsletter called "Kol Hator."
5. Erev Shabbat liturgy.
6. Joshua 2: 1-2.
7. Exodus 15: 1-2.
8. Esther 1:1.
9. Melody after Kuhlau.
10. Tisha B'av liturgy.
11. Jonah 7:6-7.
12. High Holiday liturgy.
13. Zmirah for Shabbat.
14. Daily liturgy.
15. Genesis 38.
16. Yom Kippur liturgy.
17. Exodus 20:13.
18. Proverbs 31:10-1 1. Melody by B.Z. Shenker.
19. Esther 1:10-11.

KI EIL SHOMREINU JACOB GOLDSTEIN

KI EIL SHOMREINU U MATSI LE NU O - TO SHOM REI - NU - U  
 MATSI LE NU O TO KI EL MELECHCHA NUN V'RA CHUM O TO USH  
 MORTSE SE NU U - VO E - NU USH MORTSE NU VO  
 EI - NU L' CHA - YIM U'L' LOM USH  
 MORTSE SE NU U'VO EIN U'L' CHA YIM - U'L' SHO - LOM - L' CHA  
 YIM U'L' SHO LOM - U'L' SHO - LOM - MEA TO'V AD' O  
 LOM - BO RUCHA TO AD' O NY SHOMER - SHO  
 MER - SHO - MER SHO - MER SHO  
 MER - A MO YISROEL SHO MER - SHO MER A MO YISRO EL - SHO

MER A MO YIS RO — R SHO MER - A MO SHO HERA MO YU  
 RO - EL - SHO — MER A — MO YISRO  
 EL - SHU HERA MO YISRO EL — LO AD

*Submitted by Cantor Israel Goldstein -- "A transcription from a Maariv concert recorded live by my father, given at the Bialastocker Synagogue on the east side of New York, November 1951. I am reasonably certain that this piece was improvised at the moment of performance."*